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ART IN JEWELRY AND
BIJOUTERIE.

"The death the other day in Philadelphia of a relatively obscure citizen of Boston, who left behind him a fortune of more than twenty millions of dollars, strikingly illustrates the immense development of material wealth which has taken place in this country during the last twenty years. Thirty years ago there may possibly have been one such fortune in the United States, though it is doubtful whether the Astor estate had then attained such proportions, and a millionaire was then as noteworthy a personage in America as a duke in Great Britain. There is no mob of dukes yet in Great Britain, but it really would be possible to get up a mob of millionaires in the United States to-day, respectable at least in point of numbers. That with this growth of wealth we are growing, too, in the taste, the knowledge, and the refinement which wealth does not always bring with it, seems to be indubitable, and it is fortunate for the country that so it is. Perhaps there could be no better test of the fact than a stroll through the great establishments of New York in which articles specifically of taste and luxury, such as for years past have been comprised under the general title of *Articles de Paris*, are manufactured, imported, and sold. Such an establishment for example, as that of Mr. THEODORE B. STARR, at No. 206 Fifth Avenue, could by no possibility have existed in the New York of 1850, for in 1850 there were not rich people enough in New York, and the richest of them were not rich enough, to warrant the investment of so heavy a capital in such a bazaar of decorative art. Such an establishment could not exist in the New York of 1881 were not the richest people of New York refined enough in their tastes, and sufficiently enlightened in their perception of the relations of decorative art to the manners and even to the morals of a people, to warrant the investment of so heavy a capital under conditions so exacting from the point of view of knowledge and of taste. When Mrs. Malaprop talks of articles of 'bigotry and virtue' she misuses two very expressive and instructive words. It was the fashion once to sneer at the Italians for talking of a man of discriminating taste in matters of art, ideal or decorative, as a 'virtuoso,' but in the light of a profounder social philosophy it is now seen that there goes a great deal of manly force and real 'virtue' to the making of such a man. And when the French call a piece of fine jeweller's work a *bijou*, they exactly express that which makes the finest value of such an object. A *bijou* is a thing which is 'twice brilliant'—*his joue*, shining once by the intrinsic quality of the material, and again by the artistic skill with which the material has been treated. The relation between these two elements of value was never more exquisitely expressed than by the beautiful Frances de Foix, Countess of Chateaubriand, who when King Francis ordered her to send all her *bijoux* to her rival, the Dutchess of Etampes, quietly ordered them all to be flung into a melting pot and sent an ingot of massive gold to her enemy. It may be less expensively and more enjoyably appreciated by any cultivated person who will spend an hour this week in examining such an establishment as that of Mr. Starr. There, from the massive and yet daintily finished substructures in which the treasures of the house are nightly closed up, to the galleries of porcelain and of bronze on the upper floors, everything testifies to the thorough and skilful amalgamation of what the rudest races recognize as value, with value in the highest sense of art. It is not given to everybody, even in this age of millionaires, to be able to acquire such peerless *bijouterie* of precious stones as may be found in this establishment; but it is given, or it should be, to everybody in this age of æsthetic culture, to appreciate and enjoy the exquisite fitness of the treatment to the material and the intent of decorative objects of every kind which marks every department of this unique establishment, and makes it really rather a gallery than a bazaar."—*New York World*.

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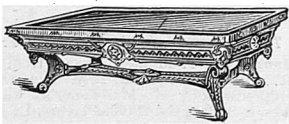
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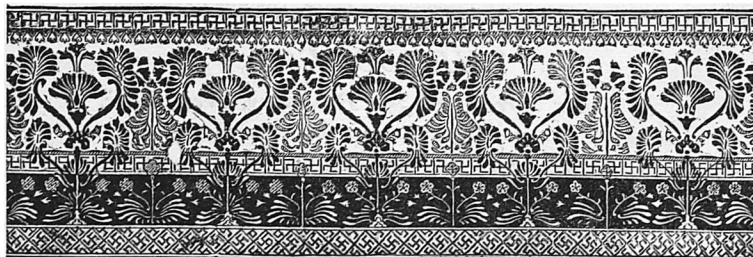
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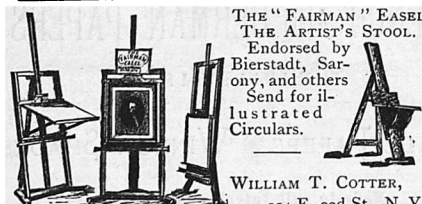
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